dispute between him and his younger brother Virûpâksha, the throne was seized by their younger brother Dêvarâya in 1406. Why Bhûpati Voḍeyar who belonged to the elder branch did not succeed to the throne cannot be determined. He however continued to govern as viceroy under his uncle Dêvarâya I till about 1421 (South Indian Epigraphical Report for 1936, p. 84). He was a patron of literature and the Sanskrit work Prayôgaratnamâlâ of Chauṇḍapâchârya was composed under his patronage. He is praised in the work as Râja-Vyâsa-Vâlmiki. His signature Râmanâtha is also met with in another copper plate grant of 1386 A. D. (*see* E. C. XI, Molkalmuru 31). At the time of the present grant, in 1385, Bukka II was viceroy under Harihara II.

INSCRIPTIONS OUTSIDE THE STATE.

The following records were found engraved on some images in the Purnachandra Nahar Museum, Calcutta. Eye-copies of these inscriptions were made during a visit to the above institution in the year 1939 at the invitation of Mr. Nahar. The Kannaḍa inscriptions show that the images were originally prepared in the Kannaḍa country and were later on acquired for the museum at Calcutta.

49

Writing on the pedestal of a Jaina image of brass (8 inches in height) containing a panel of the twenty-four Tîrthankaras in the Nahar Museum, Calcutta.

Kannaḍa characters and Sanskrit language.

1. ಸಕ ೧೫೪೮ ಶ್ರೀ ಮೂಲಸಂಘ ಭಟಾರಕ
2. ಶ್ರೀ ಧರ್ಮಚಂದ್ರೋಪದೇಶಾತ್ ಪ್ರಣಮ

Translation.

Śaka 1548. By the teaching of Śrî Dharmachandra-bhaṭâraka belonging to the Śrî Mûla-saṃgha : salutation.

Note.

This inscription belongs to the Śaka year 1548 corresponding to 1636 A. D. and refers to a salutation by a disciple to the Jaina guru Dharmachandra of Mûlasaṃgha who taught the Jaina dharma.

50

To the right of the same image.

Nâgari characters and Sanskrit language.

1. ಶ್ರೀ ಮತಿವೀರ
   श्री मतिवीर

Note.

This gives the name of Śrî Matibîra. He was probably a disciple of Dharmachandra and may belong to the same date.

51

On a bronze group of images of the Chaturvimśati-tîrthankaras at the same place.

Kannaḍa characters and language.

1. ದೆಮಾಯಪಗಳಾಣಂತಿಯ ನೊಂಪಿ ನಿಮಿತ್ತ
2. ವಾಗಿ ಮಾಡಿಸಿದ । ಪ್ರತಿಷ್ಠೆ

Translation.

Demâyapa got this consecrated in connection with the vow of Âṇanti.

Note.

This inscription is engraved on the back of the image of Mahâvîra (?) seated in padmâsana on a lotus seat with the lion carved in the centre and a cow-headed yaksha (male attendant) and yakshi (female attendant) on either side. Mahâvîra forms the central figure of a group of images of the 24 tîrthankaras (called Chaturvimśati-tîrthankara) here. The image is about 6 inches high. A person named Demâyappa, evidently of the Jaina community is said to have performed a vow *âṇantiya-nômpi* and at the end of it or as part of it, is said to have set up the group of the images of the Chaturvimśati-tîrthankaras. The characters seem to be of about 1200 A. D.

52

On the back of the pedestal of another group of images in bronze.

Kannaḍa characters and language.

1. ಶ್ರೀ ಜಿನವಲ್ಲಭನ ಸಜ್ಜನ
2. ಭಗಿಯಬೆಯ ಮಾಡಿಸಿದ
3. ಪ್ರತಿಮೆ

Translation.

The image caused to be made by Sajjana Bhagiyabe, wife of Jinavallabha.

Note.

This inscription is engraved on the back of the image of a Jina, 15 inches high, seated in the *ardhapadmâsana* pose on a *simha-pîṭha* with a yaksha to the right and a yakshi to the left and two chauri-bearers at the back with the triple umbrella above and the *kalpa-vṛiksha* and the *dêvas* on the top. The figure is reproduced in the frontispiece of the book 'Epitome of Jainism' by Mr. Purnachandra Nahar.

The record gives the name of the lady Sajjana Bhagiyabe, wife of Jinavallabha, who caused the image to be engraved.

The characters seem to belong to 900 A.D.